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- LAFFETAY, J. Notice historique et descriptive sur la tapisserie dite de la reine Mathilde (exposée à la bibliothèque de Bayeux). 3^e éd. Bayeux. 79 pp. 8vo.
- LATTEUX, L. Mémoire sur les anciens vitraux des départements du Pas-de-Calais et du Nord, présenté au congrès tenu par la Société Française d'Archéologie à Arras en 1880. Amiens. 36 pp. 8vo.
- LÉCUREUR, A. Le salon du Havre en 1880, revue complète de l'exposition des beaux-arts. Le Havre: Impr. du journal le Havre. 115 pp. 8vo.
- Manuel à l'usage des élèves de la troisième classe. Notions sur les arts: architecture, sculpture, peinture et musique. Paris. 574 pp. 18mo.
- MARIETTE, A. Catalogue général des monuments d'Abydos découverts pendant les fouilles de cette ville. Paris: Imp. Nationale. viii + 598 pp. Illustr. and fotogr. plate. 4to.
- MÖCKEL, G. L. Ausgeführte und projectirte Kirchen, Villen und Wohnhäuser mit übersichtlicher Zusammenstellung der Herstellungskosten. 1.-3. Lfg. Dresden: Gilbers. 1880. Each part, 6 fol. plates in heliotype, 6 marks. (To be completed in 12 parts.)
- Real-Encyclopädie der christlichen Alterthümer. Unter Mitwirkung mehrerer Fachgenossen bearb. u. herausgeg. von F. X. Kraus. Mit zahlreichen, zum grössten Theil Martigny's Dictionnaire des Antiquités Chrétiennes entnommenen Holzschn. 3. Lfg. Freiburg i. Br.: Herder. 1880. Pp. 193-288. 8vo. 1.80 marks.
- REICHENSPERGER, A. Parlamentarisches über Kunst und Kunsthandwerk, nebst Glossen dazu. Köln: Bachem. 1880. 96 pp. 8vo. 1 mark.

- SCHLUMBERGER, G. Le trésor de San'â (monnaies himyaritiques). Paris: Leroux. 69 pp. and plates. Large 4to.
- WELFORD, RICHARD. A descriptive and historical account of the monuments and tombstones in the church of St. Nicholas, Newcastle-upon-Tyne. London: Hamilton. 4to. £1 11s. 6d.
- WOLTMANN, ALFRED, AND WOERMANN, KARL. History of Painting. Vol. I.: Ancient, early Christian, and mediæval painting. From the German edition, by Sidney Colvin. London: C. Kegan Paul. 520 pp. Illustr. Medium 8vo. £1 10s.

PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

- ATLANTIC MONTHLY for December:—Gifford. I. The Closed Studio. II. Of Winter Nights. Two poems. By Edmund C. Stedman.
- THE NATION for Nov. 4th:—The "Restoration" of St. Marks. By W. J. Stillman.
- NORTH AMERICAN REVIEW for December:—Discoveries at Olympia. By Prof. Ernst Curtius. — The Ruins of Central America. Part IV. By Désiré Charnay. Illustr.
- SCRIBNER'S MONTHLY for December:—Glimpses of Parisian Art. I. By Henry Bacon and Frederick H. Allen. Illustr. — Jean-François Millet. Peasant and Painter. IV. By Alfred Sensier. Illustr.

AMERICAN ART CHRONICLE.

MUSEUMS AND COLLECTIONS.

NATIONAL MUSEUM, WASHINGTON. — A full description of the new building for the National Museum, with a perspective view, ground-plan, and section, is given in the *American Architect* of Oct. 23d. An appropriation of \$250,000 for this building was made by Congress on March 4th, 1879. On March 25th following, the construction of the building was placed in charge of Messrs. Cluss & Schulze, architects, the authors of the adopted design, who are about to finish the building within the limit of the moderate amount placed at their disposal. The building, which will be ready to receive the cases and the steam-heating apparatus by July next, forms a square with sides of 327 feet, containing a net area of 102,200 square feet, and surmounted by a cross and a dome. On the main floor there are seventeen halls, affording 80,300 square feet of floor space, and a proportionate amount of wall space. There are, besides, 135 rooms for administrative purposes, etc., the majority of which are located in the upper stories of the four corner pavilions and eight towers. The building is constructed of brick, in a modernized Romanesque style of architecture, in keeping with the adjacent Smithsonian building.

CORCORAN GALLERY OF ART, WASHINGTON, D. C. — The trustees have ordered from Mr. M. Ezekiel, Rome, the sculptor of the four statues in niches in front of the Gallery, seven other statues, of the same style and material, for the niches on the west (17th Street) side of the building. The life-size bronze bust of the late President of the Board of Trustees, Dr. J. C. Hall, by H. K. Bush Brown, Newburgh, has arrived, and is placed in the Bronze Hall. Mr. Frederick A. Bridgman's superb picture of the *Procession of the Sacred Bull Apis*, lately exhibited in Boston, was purchased by Mr. Corcoran for the Gallery as soon as it arrived here. The Gallery has purchased from Mr. B. C. Porter, of Boston, his well-known portrait

of a lady of that city, wherein a pug-dog is introduced on a chair before her. This picture was exhibited here some years since, and excited great admiration. Mr. Jervis McEntee's picture of *Clouds*, just returned from London, where it was exhibited in the Royal Academy, has been placed on exhibition.

METROPOLITAN MUSEUM OF ART, NEW YORK. — AN examination of the catalogues of the loan exhibitions of paintings held in the 14th Street building in 1873, 1874, 1875, and 1876, and in the new building in Central Park during the present year, reveals the following facts. Eight catalogues of loan collections of pictures have been issued. They contain the names of very nearly 1,000 distinct pictures, from the hands of about 475 different artists of various schools. During the same time, the Museum has exhibited about 330 pictures of its own, the work of 140 artists not included above, making the total number of pictures exhibited over 1,300, and of artists represented over 600. If to these figures are added those of the Centennial Loan Exhibition in 1876 at the National Academy of Design (which was collected by the joint efforts of the Academy and of the Museum), the grand totals rise to 1,760 and 740 respectively. The first exhibition in the new building — April to October, 1880 — brought together 315 pictures not owned by the Museum, of which 282 had not been hung upon its walls before. The names of 178 artists appear, of whom 82 had not been represented before. The present exhibition, which will continue through the winter, contains 342 loaned pictures (235 not previously exhibited), and illustrates the work of 148 artists, of whom 108 have not been previously represented. — The Museum, as before mentioned, has lately received from Italy, by the liberality of Mr. Cornelius Vanderbilt, one of its trustees, a very extensive and valuable collection of drawings by old masters, principally of the Italian schools. The collection was begun in the last century by Count Maggiori, the author of an artistic guide-book to Loreto

and Bologna, and a member of the Academy of Bologna. It was increased by additions from the well-known collections of Sig. Marietta and Prof. Angelini, and from that of Dr. Guastalla, of Florence. Finally, coming into the possession of Mr. James Jackson Jarves, it received several very rare and important accessions from his treasures. The attributions are mainly by the original collector, Count Maggiori, though they have been carefully revised and supplemented by Mr. Jarves. Where there is doubt as to the authorship, the drawing is queried, or merely placed in the school to which it belongs and marked "unknown." It is of course not to be expected that the attributions will prove permanently satisfactory in every case. New discoveries and new investigations may increase our knowledge of the style and method of many masters, and some changes may therefore be made; but Mr. Jarves feels certain that no important alterations will be required. The collection will be placed for the present in the Galleries of Old Masters in appropriate cases. It will be arranged, as far as possible, in such groups that the student can readily follow out any special style or characteristic—so far as shown by the collection—from its beginnings to its final achievements. The attempt will be made to classify, both by chronological sequence, and by nationality, schools, and epochs; and titles will be affixed when practicable. Of course this endeavor will meet with obstacles in the case of those artists who frequently changed their residence and their style, and of those drawings which are merely single thoughts or memoranda for subsequent use. Examples of the work of these artists of composite style, and of the tentative fancies whence great works spring, are, however, of very great importance to the really earnest student, as showing the phases of mental vigor and of technical ability through which an artist passed when subjected to various outside influences, and when nourishing and developing his immature fancies into finished works. The collection numbers 700 specimens, including some chiaro-scuro and several frescos. They are distributed as follows:—Drawings by Florentine masters, 63; by Roman, 81; by Venetian, 75; by Bolognese, 110; by other Italian masters or schools, 118;—architectural and decorative designs by Italian masters, 113;—drawings of the French school, 46; of the Spanish, 23; of the German, 13; of the Dutch and Flemish, 39. The earliest masters represented are Brunelleschi and Ghiberti (?), and the majority of the works belong to the fifteenth, sixteenth, and seventeenth centuries. The importance of this munificent gift to America cannot be fully determined until it has been carefully studied, and the light it is designed to throw upon the history of painting in Europe is properly directed and focused by judicious criticism and explanation; but there is no question that this is the most noteworthy and valuable acquisition of its kind that has ever been made by any institution in this country. To give a still more definite notion of the scope of the collection, a list is subjoined of the more prominent names represented, with the number of works attributed to each:—Brunelleschi, 1; Ghiberti, 2; Pollajuolo, 1; Ghirlandajo, 1; Michelangelo and his school, 16; Andrea del Sarto, 8; Benvenuto Cellini, 2; Fra Bartolomeo, 3; Raphael and his school, 14; Giulio Romano, 10; Polidoro da Caravaggio, 5; Spagnoletto and his school, 8; Salvator Rosa and his school, 22; Il Sodoma, 2; Vanni, 4; Perugino, 3; Lionardo, 2 (?); Parmegiano,

5; Correggio, 7; Andrea Mantegna, 2; Titian and his school, 20; Giorgione, 2; Tintoretto, 14; Paul Veronese, 6; Palma the elder, 3; Palma the younger, 2; Tiepolo, 9; Pellegrino da Bologna, 8; Agostino Caracci, 2; Annibale Caracci, 7; Lodovico Caracci, 5; School of the Caracci, 7; Guercino, 11; Giovanni da Bologna, 8; Cristofano Allori, 1; Domenichino, 6; Guido Reni, 9; Luca Giordano, 5; Poussin, 2; Claude Lorrain, 7; Watteau, 4; Boucher, 2; Dürer, 3; Lucas Cranach, 3; Velasquez, 8; Zurbaran, 3; Murillo, 5; Lucas van Leyden, 3; Teniers the elder, 3; Rembrandt, 8; Rubens, 4; Vandyck, 5.—The Museum has furthermore received from Mr. Frederick E. Church, the artist, a large and interesting oil painting, representing the wife of Rubens, attributed to that artist himself, and the munificence of Mr. Drexel has enabled it to add to its collection of old masters eight paintings on panel by early Italians. Mr. Drexel has also increased his loan collection of Egyptian antiquities by the addition of about thirty casts of objects in the Museum of Boolak, which were brought over by Captain Gorringer in the *Des-soug* with the obelisk.—The total money value of the gifts lately received is about \$55,000.—A memorial catalogue of the late Mr. Gifford's works will be issued shortly. It is designed to include, as far as possible, the titles of all his works, arranged chronologically, with notes concerning the scene depicted, the circumstances of the original study, the size of the canvas, and its present owner. An extended notice of Mr. Gifford's life will be included, with several engravings of his works. Items of interest concerning the whereabouts of his pictures will be thankfully received by the compilers.

MUSEUM OF FINE ARTS, BOSTON.—The number of visitors from Oct. 26th to Nov. 25th amounted to 17,076. Of these 4,257 were paying visitors. A very interesting illustrated account of the Museum, filling the whole number, will be found in the *American Architect* for Oct. 30th.

ART EDUCATION.

NEW YORK.—During the first months of the present season of the Art Students' League the composition class showed an extraordinary, if not unprecedented activity. Ladies and gentlemen's classes are now held at the same hour, half-past seven, Saturday evenings, instead of, as heretofore, separately. It is to be hoped that the present spirit will prevail throughout the season, though the quality of the work should rise considerably.—The second reception was held on the evening of election day, but was well attended nevertheless. Twenty-four oil sketches and studies by Samuel Colman, and some sixty in oil and water-colors by A. Quartley, formed the principal attraction. Beside these were the collection of photographs from the works of Elihu Vedder, presented to the League by the artist; a very originally handled bit by Alfred Wierusz Kowalzyk, loaned by Mr. Lawson Valentine; a Victor Nehlig; and a Macrino d'Alba, Turin school of the fifteenth century. The last two were from Mr. Samuel Colman's collections.

BROOKLYN, N. Y.—The Antique School of the Brooklyn Art Association, under Prof. Annable, opened Oct. 21st, and that for Local Life Character, under Prof. Whitney, on Nov. 6th. Both are well attended. Lectures for the members and stockholders of the Association are to be given during the winter.

SAN FRANCISCO, CAL. — The Art School is reported to be in a very prosperous condition, having 74 pupils who exhibit more than average ability, and will make a good showing at their annual exhibition, which opens about Dec. 20th.

EXHIBITIONS AND SALES.

NEW YORK. — Mr. J. Rollin Tilton, whose name has long been known as that of a self-exiled American painter of Italian and Egyptian scenery, and who is at present in his native land on a visit, has placed on exhibition at the American Art Gallery, Madison Square, a collection of nineteen oil paintings and one hundred and nine water-colors which has excited a good deal of attention and discussion. That these pictures have no affinity with the impressionist school of the day, and that much of their interest depends on their subjects, — is "literary," to use a favorite fashionable phrase, — is evident at a glance. That the expressions of opinion which they have called forth should be greatly at variance with one another is natural under the circumstances. Some of the poetical effusions to which they have given rise are quite refreshing in their old-fashioned difference from the purely technical criticism aimed at by so many modern writers upon art. To those who take pleasure in comparing the clashing judgments of critics, the present case offers a broad field of enjoyment. "Mr. Tilton," says a writer in the *Evening Mail* of Nov. 17th, "reverences nature too deeply to palter with facts and generalize and compose! He finds his hands full with the ministry of interpreting what One greater has already composed, and believes that nothing has such weight and power as truth, even in the world of art. Therefore we understand the absence of exaggeration, and his quality of simplicity and directness of statement, where the underlings would deal in feverish metaphor and idle paroxysms of drawing and color." The well-known critic of the *Tribune*, on the other hand, in the issue of that paper for Nov. 7th, gives his estimate of the artist's powers in these words: "Mr. Tilton has chosen the side of industrious portraiture, and in so far as he has been observant and faithful he has done lasting work in that field, but it is a thankless field at the best; the crop it yields is not laurels, but, in the most prosperous season only fair, marketable corn." To this may be added the summing up of the *Times* of same date: "What makes Mr. Tilton's work respectable is the evident sincerity of the painter. An invincible belief in his own powers allows him to make nine misses and hit the truth plumply the tenth time without knowing that nine times he has failed. The large oil painting of *Rome from the Aventine* at sunset is out of drawing, has the worst kind of perspective, no color, no composition. Yet there are others, like the *View of Cairo*, and the *Alhambra*, like the *Torre delle Schiave* and the *Campagna*, that have an inherent verity in them, such as we find in the old landscapists. Many of the water-colors are of no importance whatever, but now and then we find a delicate bit, like No. 41, *Anteio, from the Lagoons*, or a really fine water-color like the lake scene called *Pitz Languard St. Moritz, Engadine*." But, says a fourth writer, in the *World* of Nov. 11th, if a critic "cannot see color in Tilton's works, we feel that the fault must be in him, and we want to examine his brows and see if the bump of color has been properly developed. . . . The landscape of

Rome is the finest landscape of the subject in existence, and one of the finest landscapes in existence. It angers an enthusiast that this picture should be exposed without a whirlwind of applause, for its qualities are grand, its color is Titianesque." Many more of these shouts of the opposing armies might be recorded here, but perhaps it will be as interesting to give place to a fresh opinion of Mr. Tilton's oil paintings, as expressed by a correspondent of the REVIEW, who writes as follows: "Mr. Tilton may be classed with the older school of American landscape painters in so far as the general scheme of his work is concerned, but the results obtained by him are far superior to the average excellence of that school. The spirit of French landscape which has permeated the most recent work here, as in all Continental countries, is entirely absent from his painting. The disciples of this school aim at rendering nature's moods, rather than at depicting any very striking portions of the earth's surface. The sentiment of their canvases is all important; and in the work of each of the greater men we find that this sentiment is quite peculiar to himself, an interpretation of a phase of nature that we had hardly perceived until he spoke. There is nothing of all this in Mr. Tilton's pictures. They are records, more or less successful because more or less artistically conceived, of various grand and impressive views. That they are always accurate one does not doubt, in so far, at least, as topographical accuracy goes. There is more question about the subtler realities of atmosphere, and light, and color. Yet they are not to be classed with the panoramic pictures that have no quality outside of a map-like fidelity to material facts of land and water. Mr. Tilton has studied his art very thoroughly, and his work is usually well conceived and sometimes 'picture-like,' if we may so say. There is a great difference, however, between his canvases in this respect. The *Granada* and the *View of Cairo* are here deficient; but the two best pictures, the *Rome from the Aventine*, and the *Temple of Minerva at Aegina*, are, as compositions, very good. The view of Rome has the Tiber with all its bridges in the middle distance, and a long horizon-line of buildings, in the midst of which rises the dome of St. Peter's, a small object on the canvas, yet well dominating the whole as does the real dome in any and every real sight of Rome. The hour is late, and the curious dark-brown of the Roman twilight is well portrayed. There is a certain hardness of effect in all Mr. Tilton's pictures, but it is less noticeable here than in any other. It is a picture very unlike everything we have been accustomed to finding good in scheme or treatment, but one is not on that account less ready to say that it is a good picture, capable in treatment, and making as much as could well be made, perhaps, out of a panoramic subject. In the rendering of light of any kind, Mr. Tilton is at his weakest, so where there should be the most of glow and brilliance his work is most disappointing. His *Cairo* is not Cairo at any possible hour of the day or night. Twilight in Cairo is warm and brilliant, even when much duskier than here portrayed. The *Granada*, too, looks cold and northern, though we cannot say from experience what may be the actual atmospheric effects in Spain. The most satisfactory picture in the room, we think, is the *Temple of Minerva*. It is the best in composition, because less panoramic than the others. The more arid character of Grecian landscape makes it a theme of the sort best suited to Mr. Tilton's brush, which fails when it

touches decided greens. In this picture we may examine the artist's *technique* at its best. Again, there is no trace of French example to be found. His brush, though it does not seek after a so-called 'Pre-Raphaelite' abundance of detail, is yet very minute in its working. The columns of the temple, for example, are done with tiny, careful little strokes, even where there is a uniform effect of color desired over a certain space. It is, perhaps, this timidity of handling which gives the hard effect to Mr. Tilton's pictures. It is certainly the cause of their not being seen to the best advantage by most of the visitors to the collection. The minute manipulation tempts spectators to view them very closely, while they are, in fact, as much benefited by a distant view as far broader work could be. The actual atmosphere then somewhat softens the handling, and conceals the lack of painted atmosphere which a closer inspection makes so apparent. The two pictures of which we have spoken in detail gain the most in this way. No one who has seen them from well across the room will deny, we think, that they are *good* pictures. They are not great, and whatever poetry there may be found in them comes from the scenes portrayed, and not from the soul of the artist. Surely he has put nothing into the *Rome* or the *Temple of Minerva* which we should not all of us have seen for ourselves had we been standing in his place. They are quiet pictures, all of them, as far removed as the poles from any sensationalism,—solid, straightforward, and sincere. So, although they do not charm us greatly at first sight, they grow into our liking. We can look at them many times with pleasure, and shall remember them for long." Mr. Tilton's exhibition will have opened at Messrs. Williams & Everett's, in Boston, by the time this notice is in type.

Mlle. Sarah Bernhardt has placed on public exhibition a number of her paintings and sculptures, after having allowed an invited company to inspect them privately at the Union League Theatre on the evening of Saturday, Nov. 13th. Following is what the *New York Tribune* says of these works in its issue of Nov. 15th: "As art they are little worth special notice; as curiosities they are not to be despised. There is, of course, no purpose in them but amusement, and they show a talent that would never have got much further with any amount of cultivation. No two of the works are alike in intention or in execution, they show a half-dozen inspirations, and the teachings of this, that, and the other master. We have no doubt that the lady did all the work we see here with her brush, and that she modelled at least the originals of all the marbles. But the result is so superficial, so entirely within the reach of any one with a natural taste for art and with a strong will, that it would be an absurd waste of time to treat them seriously. . . . Her true field is the stage, and she makes a mistake in allowing the public to see the artistic trifles with which she relieves the tedium of a laborious profession."

The Union League Club brought together for exhibition, at its monthly meeting in November, about fifty portraits painted by the late George A. Baker, N. A. The *Evening Post* of Nov. 12th publishes a letter concerning this exhibition "from a well-known artist, . . . the interest of which is enhanced by the fact that the writer is a prominent member of the new school, to which many of the younger painters belong," and which is reproduced herewith: "The exhibition of a collection of Mr. George A. Baker's works is now open at the Union League Club.

It is the only collection of the kind that ever will be made, and many of the pictures will never be allowed to go out of the possession of their owners again. The display is remarkably interesting in variety, and also as consisting of portraits of refined, lovely types of children and female beauty by a man who was thoroughly in sympathy with them and their refinement. Ideals have a place, and are represented by no mean efforts; one labelled 'Ideal Head' being a specimen of what is almost perfection in type and treatment,—a certain fulness and ripeness in the color and handling cannot fail to be noticed. Many New York families, and those that are well known, are represented. In one instance, four generations in one family, painted from 1850 at different times to 1879, are represented in seven pictures, arranged on the wall in the order of generations, beginning with a strong portrait of old Rev. Dr. Taylor, of Yale College. The first oil painting of a female portrait hangs at the left of Baker's own portrait by himself. The lady was painted in 1843, the time when Baker gave up painting miniatures. His last work hangs on the left of his portrait, and is not finished. It still bears the chalk marks (uncovered by any pigment) which indicate the dress he intended to paint. Almost all the portraits look at you with a frank, open expression, which was one of the artist's personal characteristics. Mr. Baker was an old member of the Club, and a faithful member of the Art Committee for many years. His personal character was irreproachable, and he was loved by his associates. This is their tribute to his memory."—There will be four other art exhibitions held by the Club this year, viz. in December, January, February, and April. The March exhibition will be omitted, as the exhibition of the National Academy of Design takes place in that month.

At the November meeting of the Century Club, besides oil paintings in the gallery, there was a special exhibition of forty-seven water-colors by Mr. Winslow Homer, N. A., vigorously washed effects of various aspects of nature, seven of which were sold.

The Etching Club, which last year exhibited with the Water Color Society, will this season exhibit at the "Black and White." This is, undoubtedly, a wise move, as etchings are not likely to fix the attention of the public when brought into competition with color.

The Fourteenth Annual Exhibition of the American Water Color Society will open Monday, Jan. 24th, and will close Wednesday, Feb. 23d. Messrs. Church, Farrer, and Shurtleff were elected a committee on catalogue at the November meeting of the Society.

The Twenty-First Annual Exhibition and Sale of the Artists' Fund Society will be held this year in the large southern gallery of the Academy of Design, simultaneously with the exhibition of the Water Color Society. The two exhibitions will, however, be separate affairs, and a separate stairway into the southern gallery will be opened from the sculpture room below it, while visitors to the Water Color Exhibition will ascend by the grand stairway, as usual.

The next annual exhibition of the National Academy of Design will open about the end of the first week in March, 1881. The collecting of pictures will begin on Feb. 28th. The exhibition is to remain open only six weeks, instead of two months as heretofore.

It is announced that the Decorative Art Society will

hold another loan exhibition next autumn. With the preparations beginning at this early date, and in view of the admirable exhibitions arranged by the Society in former years, the public may expect a rich feast.

W. Holman Hunt's celebrated picture, *The Shadow of Death*, formerly known by the title of *The Shadow of the Cross*, is now to be seen at 3 East Fourteenth Street. It will be recollected that the picture represents the youthful Christ, who, weary with his work as a carpenter, stretches his limbs, so that the shadow of his figure, thrown upon the wall, presents the shape of a cross.

BROOKLYN, N. Y. — The Art Association gives its opening reception on Dec. 6th, to be followed by an exhibition of works in oil for six weeks, which will be free to the public on Saturdays.

The second sale of the Artist Fund Society of this city, which was to be held on Dec. 20th, has been postponed, on account of the impossibility of having the frames made in time.

BOSTON. — Mr. Walter Shirlaw, who, it is understood, intends to go abroad again, has on exhibition at the gallery of Messrs. Doll & Richards a collection of fifty-eight paintings in oil and water-colors, together with a number of drawings in black, and in black and red, which show him to be one of the strongest among our younger artists, not only in the requisites of drawing and color, but also in the very important element of composition. The exhibition includes the artist's well-known picture of *Sheep Shearing*, which ought to have found a permanent housing long ago; the life-size boy holding back a dog, a most powerful piece of painting; the preliminary sketches for the wall decorations executed by Mr. Shirlaw in a private mansion in New York; several very characteristic heads, including the splendid study of an old German peasant-woman, entitled *Very Old*; landscape studies, etc. A goodly number of the pictures have been sold.

CHARLESTON, S. C. — The Carolina Art Association has issued the following circular, which speaks eloquently for itself: — "For the past twenty years, very little thought has been given in the South to the cultivation of fine arts, — the struggle for life has been too severe to allow much attention being paid to anything beyond the support of the family and the education of the young. Now, however, thanks to the quiet which has prevailed for some years, and bountiful harvests, the tide of prosperity is once more slowly and surely rising and spreading over the country, and we have on all sides of us men who have the means to make their homes more beautiful by the addition of works of art, and who only need opportunities to display that appreciation of the fine arts which has been suppressed by the sterner cares of life. The *Carolina Art Association*, formerly so flourishing, having remained dormant all these years, nursing the little remnant of its former means saved from the wreck, has now determined once more to present its claims to the public, and to do its share in leading the minds and thoughts of the rising generation away from the hard and sordid roads of the past into the more refined and elevating walks of life. They have determined to make their re-entry into life by an exhibition of pictures to be given during the month of December, beginning on the 6th and closing on the 22d, and for this purpose they respectfully request the loan of such pictures as you may feel willing to intrust to their care. The pictures so loaned will be returned by the Association in the same

good condition. The Association will defray the cost of transportation and insurance both ways, and will keep them fully insured while on exhibition. To artists the South now presents a good field, which has been lying fallow for many years, and the Association will use its best endeavor to dispose of any pictures intrusted to it for sale for the present season, free of all charge." The committee of arrangements consisted of Messrs. A. Sachtleben, N. R. Middleton, G. E. Manigault, G. W. Dingle, C. W. Stiles, and James S. Murdoch. All communications should be addressed to Prof. A. Sachtleben.

ST. LOUIS. — Messrs. J. R. Meeker, W. L. Marple, and J. M. Tracy will have a joint sale of pictures early in December. These are the three landscape painters of St. Louis, but the style of each is so totally dissimilar to that of the others that they find it profitable to unite their fortunes in an annual sale.

AUCTION SALES. — There has been no lack of auction sales since the last number of the *Chronicle* was closed. In New York, Messrs. Geo. A. Leavitt & Co. had a sale of 400 oil paintings on Oct. 28th and 29th; Messrs. Barker & Co. offered about 200 oil paintings and water-color drawings, by European and American artists, on Nov. 10th to 13th; Mr. Edward Schenck followed with a sale of water-colors, mostly French and Italian, on Nov. 17th, 18th, and 19th; and Messrs. Geo. A. Leavitt & Co. put up a miscellaneous collection, of about 160 numbers, almost wholly European, made up of the usual merchantable names, on Nov. 22d and 23d, which they followed up with 300 water-colors on the 25th. In Boston, there was an "executor's sale" of paintings (of which a few were American water-colors) and art books, by Messrs. Leonard & Co. on Oct. 29th; and another, of oil paintings, by Messrs. Lewis J. Bird & Co., on Nov. 10th and 11th. This makes a grand total of about 1,500 paintings brought to the hammer within a month in the two cities of New York and Boston alone.

CLUBS AND SOCIETIES.

THE SALMAGUNDI SKETCH CLUB, NEW YORK. — This Club, which is widely known to the public by its annual "Black and White" Exhibitions, the third of which opens at the Academy of Design on Dec. 20th, will give a reception, to gentlemen only, on the 17th of the month, at the rooms of Mr. Sarony, 37 Union Square. Two hundred invitations have been issued, which are in themselves worth having. They are printed on drawing paper, and every one of them is embellished with an original sketch by one of the members (Messrs. Burns, Champney, Share, Bunner, Geo. Inness, Jr., Sarony, Volkmar, McCutcheon, and others), no two being alike. The self-sacrificing spirit in which the members of the Club have worked together in this matter is a pleasant sign of the times. If art is to enter more actively than heretofore into the affairs of society, the artists must occasionally take the initiative in some such manner as this.

AMERICAN WATER COLOR SOCIETY. — At the meeting of this Society, held on the evening of Nov. 17th, Miss A. D. Abbatt, and Messrs. Charles H. Miller, Alfred Kappes, S. G. McCutcheon, A. F. Bunner, George W. Maynard, and J. F. Murphy were elected members. The names of Messrs. C. S. Reinhart and Pranishnikoff, absent in Paris, and Mr. H. Muhrman, removed to Cincinnati, were transferred to the list of non-resident members. The Society

has now fifty-two resident and twenty-two non-resident members.

ARTISTS' FUND SOCIETY OF NEW YORK. — At the quarterly meeting of the Society, held Nov. 9th, a vote of thanks was tendered to Mr. W. J. Arkell, of Canajoharie, N. Y., for his hospitalities to the members on their trip to Niagara, last summer; and Messrs. F. A. Dielman, W. S. Macy, and Douglas Volk were elected members.

THE REMBRANDT CLUB, of Brooklyn, N. Y., is to have a series of essays on art subjects read at its meetings this season. The beginning was made by the Rev. J. H. Chadwick, who read an essay on the great etcher whose name the Club bears.

BROOKLYN ART ASSOCIATION. — This Association received lately two hundred and fifty dollars from the executors of the late Charles W. Davis, a gentleman who was an entire stranger to all the members of the governing body.

THE BROOKLYN ART CLUB resumed its social meetings on the evening of Nov. 23d, to be continued fortnightly at the residences of its members.

BOSTON DRAUGHTSMEN'S AND ARTISTS' ASSOCIATION. — At the annual meeting, held at the rooms of the Association, 227 Tremont Street, on the evening of Nov. 4th, Mr. Ernest Edwards was elected President; Mr. George F. Hammond, Vice-President; Mr. W. J. Scanlin, Secretary and Treasurer; and Messrs. W. H. Partridge and L. C. Stoddard, Executive Committee. Mr. Hammond, the retiring President, stated that free classes in landscape drawing and painting would be held during the winter.

WASHINGTON, D. C. — The Washington Art Club has resumed its meetings for the winter.

THE ST. LOUIS SKETCH CLUB inaugurated the fall and winter season by the radical change in its order of exercises foreshadowed in these items last spring. Instead of the bi-monthly meetings devoted entirely to social intercourse and the exhibition of sketches illustrative of a subject given by the host of the evening, the Club meets every Wednesday, and only the first meeting in each month is open to associate and honorary members, when sketches are exhibited as before. All other meetings are attended by contributing members only, who employ themselves in earnest art work. There is no prescribed rule as to how they shall work, but different materials are provided, and each employs himself after his own manner, it being expected that some kind of a drawing will be produced by every person present. It is quite surprising to see with what enthusiasm the members conform to the new regulations. Having become cloyed with meetings devoted entirely to social intercourse, they have a keen relish for the more lasting results to be realized from solid work. So far this season there are but few absentees from these working sessions. The older artists find themselves stimulated working side by side with promising students, who by the contact are impelled to more earnest endeavor. It may be readily seen what will ultimately be accomplished by the unity of effort of twenty-five men working for a single purpose. One of the substantial results of the Club's existence to this time has been the demonstration to the satisfaction of publishers in the West that artistic illustrations can be obtained even of St. Louis artists and art students, and several members of the Sketch Club are now profitably employed upon that kind of work.

THE ST. LOUIS PEN AND PENCIL CLUB held its first reception of the season on the first evening in November. The attendance was numerous, and embraced very many of those best known in literary and art circles.

MONUMENTS.

A monument in honor of General Stonewall Jackson, by an Italian sculptor named Perelli, is to be set up in Metairie Cemetery, New Orleans. The papers describe it as consisting of a figure of the General, eight feet high, standing upon a stone wall in a listening attitude. In addition to this there is also mentioned a shaft, thirty feet high, "making, with the mound, a height of fifty feet from foundation to the top of the statue. In the mound there will be fifty-seven vaults."

A statue of Alexander Hamilton, the gift of his son, John C. Hamilton, was unveiled in Central Park, New York, on Nov. 22d. The statue is of granite, of heroic size, and about sixteen feet high with the pedestal. It is the work of Mr. Charles Conrads, the sculptor who executed the colossal figure of an American soldier which stood before Main Hall, facing the Art Hall, at the Centennial Exhibition.

A monument to the memory of General Sutter, of California-gold-discovery fame, is to be erected on the site of his once famous "Fort," now Sacramento City. The General's body is to be transferred to this spot, and his wife is eventually also to be buried there.

At a meeting of the Boston Memorial Association, held Nov. 3d, the desirability of the erection of a group in honor of the Massachusetts signers of the Declaration of Independence, and of pushing forward the proposed statue of Colonel Shaw, was discussed at some length. Mayor Prince and Rev. E. E. Hale also favored the erection of a statue of James Otis, but no action was taken regarding the matter. It was further reported that a citizen of Boston had proposed to provide the city with two drinking fountains if the authorities will pay for the water and incidental expenses. Mr. Thomas Ball, the sculptor, has written to the Association, expressing his willingness to execute one more statue for Boston, either in marble or bronze, at the mere cost of material and labor. He is ready to accept any subject, but adds that he would prefer not to wrestle again with modern pantaloons. Mayor Prince also announced that the statue of Lief Ericsson would soon be completed and set up; that a statue of one of the Puritan founders by the name of Bridge was to be provided by his descendants, and that a wealthy citizen had recently informed him that he intended to bequeath \$100,000 to the city of Boston, for the adornment of her streets.

There is some talk in Boston of erecting a monument to the memory of William Blackstone, the first settler of Boston.

NECROLOGY.

GORDON GREENOUGH, an American painter, son of Richard S. Greenough, the well-known sculptor, died at Paris, Nov. 9th, of typhoid fever. Mr. Greenough graduated from Harvard with the Class of 1871, studied drawing and anatomy with his father, and then went to Brussels to continue his studies at the academy there. From Brussels he went to Paris, where he worked in the studios of Jules Lefevre and Boulanger. Not only his paintings, but

also his crayon portraits are highly spoken of. One of the latter was published in *L'Art* as a specimen of American art at the last Paris Exposition.

WILLIAM M. WOOLLETT, architect, of Albany, N. Y., is recorded among the dead in the *American Architect* of Nov. 6th, which speaks of him as a man of more than ordinary capacity and distinction. To the public at large he became known by his book entitled *Old Homes Made New*.

MISCELLANEOUS.

WASHINGTON ALLSTON'S BIRTHDAY. — The one hundred and first birthday of Washington Allston was fitly celebrated by the New England Women's Club on Friday, Nov. 5th. The walls were hung with his pictures, including the *Ursulina*, portraits of Coleridge, of Mr. Frank Channing, and of himself while at college, beautiful studies of female heads, and several unfinished paintings. Besides these were some of his early drawings and several engravings from his works. Nothing attracted more attention than an unfinished female head modelled in clay. This has been so carefully guarded by its possessor that it has not crumbled. Few have ever seen this work, which has all the delicacy and beauty of his paintings. The hours of the afternoon were filled by the reading of poems written for the occasion, by the reminiscences of his old friends, and some extracts from his own letters and those of his friend Coleridge. It is hoped that these reminiscences will be made more complete and put into permanent form for the public. The celebration was

especially timely, for the current of art life has been setting away from Allston's ideal and poetic direction, and it is good to recall his works to the attention of those who know him only by name. It is especially timely also as preceding the great exhibition of his pictures promised by the Art Museum, which will be the first opportunity that the public have had of judging fairly of his genius since 1839. It was a memorable occasion, and showed the deep hold that this true artist had on the hearts of all who knew him. — E. D. C.

GIFFORD MEMORIAL MEETING. — A meeting in honor of the memory of the late Sanford R. Gifford, N. A., presided over by Mr. D. Huntington, President of the Academy, was held at the Century Club, New York, on the evening of Nov. 19th. Prof. John F. Weir read a eulogy upon the deceased, in which he dwelt not only upon his qualities as an artist, but paid a warm tribute also to the man and friend. Mr. Weir was followed by Mr. Whitredge and Mr. McEntee, both of whom spoke feelingly of their departed associate. Mr. R. H. Stoddard read a sonnet, and some verses by Mr. E. C. Stedman were read by Mr. S. S. Conant. The proceedings concluded with remarks by Messrs. Parke Godwin and Vincent Colyer. A vote was also passed that the proceedings be published in pamphlet form, accompanied by a reproduction of a painting of *Venice* by the deceased.

ARTISTS' FREE BED. — The Art Department of the Homœopathic Hospital Fair which closed at Brooklyn, N. Y., on Nov. 19th, realized \$1,800 towards a free bed for artists.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

SIPYLOS. — It is reported that Mr. Humann, the discoverer of the sculptures at Pergamon, has found the ruins of Sipylos, in Lydia, with the tomb of Tantalos, and the rocks anciently known as the "Throne of Pelops."

METAPONTUM. — At Torremare, the ancient Metapontum, the remains of a very large Doric temple, apparently of the sixth century B. C., have partly been laid bare, which adds a third to the temple ruins already known there. The lower parts of all the columns, as far as unearthed, are still in position. The excavations have also brought to light many fragments of terra-cotta, some of them painted, terra-cotta figures, fragments of bronze, coins, etc. According to a very ancient inscription, the temple seems to have been dedicated to Apollo.

HUNGARY. — The ruins of a Roman amphitheatre have been discovered on the Schneckenberg, near Pesth, and another structure of the same kind, larger than that at Pompeii, is now being excavated near Altofen, one of the suburbs of Buda-Pesth, among the ruins of the ancient city of Aquincum, or Acincum, which, according to Mr. de Nemeth, an Hungarian archæologist, must have had a population of 100,000 souls.

ISLE OF WIGHT. — Excavations, which have been going on at Sandown for some time, are bringing to light the remains of a very extensive and interesting Roman villa. One of the rooms, forty feet long and divided into two compartments by columns, is described as containing a mosaic pavement of large size and great beauty. "It is beyond doubt," says Mr. E. W. Brabrook, in a communication to the *Athenæum* of Oct. 9th, "that no similar discovery of equal interest and value has been made since the exploration of Uriconium." The period of occupation of the villa is fixed by the coins found, from Gallienus (A. D. 260) to Constans (A. D. 337).

MUSEUMS AND COLLECTIONS.

BERLIN. — The Royal Gallery at Berlin has received several important additions, among them a *Virgin Mary with the Christ Child*, by Dürer, formerly belonging to the collection of the Marchese Gino Capponi, which, according to a correspondent of the *Kunst Chronik*, is not one of the most successful works of the artist, and withal damaged by restoration, but which is nevertheless a valuable acquisition, as up to the present no genuine work by Dürer was to be found in the Gallery. There are also